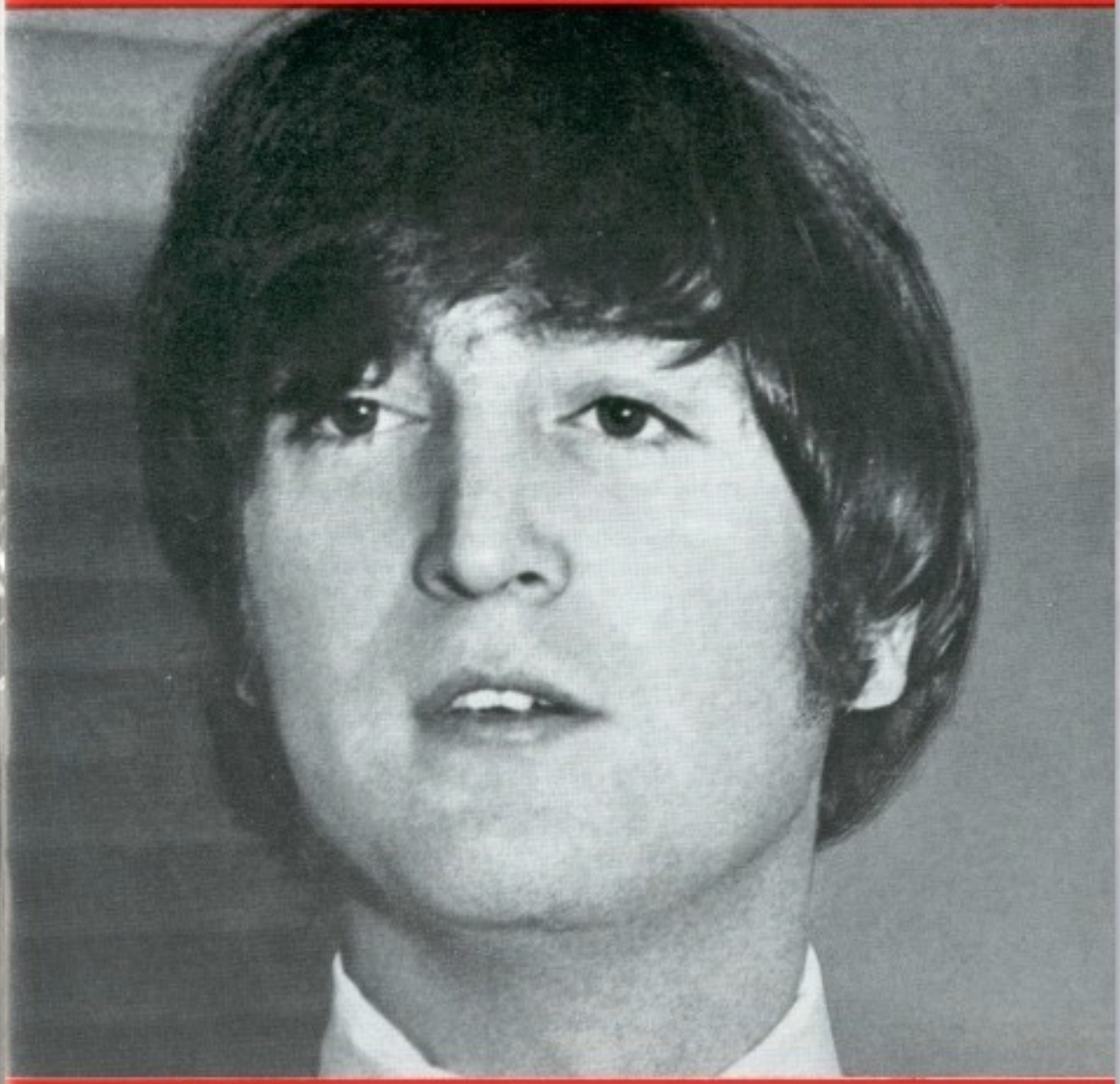
The Beatles MONTHLY BOOK

No. 42

JAN. 1967

4th YEAR



EVERY MONTH

Price TWO SHILLING

The Beatles BOOK

The Beatles' Own Monthly Magazine

No. 42, JANUARY, 1967

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EDITORIAL

Hi!

RUMOURS, RUMOURS, RUMOURS! There have been so many of them flying around recently, that I wouldn't be surprised if somebody came up to me tomorrow and told me that the Beatles had decided to become fishermen in Alaska!

DESPITE ALL THE STORIES, the facts are that the Beatles have been hard at work in the recording studios, working on new songs for their next single and LP. They did try to have one finished in time for Christmas, but unfortunately, it couldn't be done and rather than rush something out that they weren't completely happy with, they decided to wait until the New Year.

THIS ISSUE CONTAINS the first in a new series of special features of visits to the Beatles homes. Number one on the list is George. Just turn to page 10 and you can start a detailed tour of his beautiful Surrey bungalow.

LAST MONTH, as you probably noticed, we started recapping on our "Favourite Pics", with one of John and Paul in the recording studio which we published some time ago. The second, which has never been seen before, shows George, Ringo and Paul congratulating (?) John on the publication of his first book, "In His Own Write". Have a look at it and you'll see what I mean. And I'm also including in this and future issues, an early pic of one of the Beatles: Paul in his original Cavern all-leather gear is featured in the first.

I KNOW YOU'RE ALL WAITING for details of Paul's Kenya trip so Mal has taken over from Neil this month to give you a detailed account of their fantastic safari.

YOUR DRAWINGS, CARTOONS AND PAINTINGS have been arriving by the sackful in every post and even though I've only had a quick look at some of them, I can see it's going to be a very difficult job to judge our new "Draw a Beatle" competition, because so many of them are very good. As I said before, originality is one of the main things we are looking for, and apart from winning a prize, the best cartoons will also be published in future issues of the Beatles Book.

SEE YOU NEXT MONTH.

Johnny Dean Editor.

P.S. The subscription rates for The Beatles Book stay the same even though the cover price has gone up to 2/-. The cost is U.K. readers: £1 4s, Overseas: £1 5s, U.S.A. and Canada $5 for 12 issues.

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NEWSLETTER

January, 1967

DEAR BEATLE PEOPLE,

December is always a peak period for all the busy people at the Fan Club Headquarters. IN comes mail from all parts of the world—thousands of cards and lots of parcels for John, Paul, George and Ringo. OUT goes a Fan Club Christmas Record plus our latest Newsletter to every member throughout the U.K.

Let's talk about the INCOMING mail first. All four Beatles have received huge sacks of Christmas gifts and cards—courtesy of an energetic Mal Evans who collected all the latest loads of mail from us as soon as we'd sorted it into four individual sacks.

JOHN, PAUL, GEORGE AND RINGO HAVE ASKED ME TO MAKE SURE THAT I PASS ON TO EVERYONE VIA THIS PAGE THEIR PERSONAL THANKS AND APPRECIATION FOR ALL THE FANTASTIC MAIL WHICH CAME IN ALL THROUGH DECEMBER. THEY COULDN'T HOPE TO ANSWER EVERYONE WITH INDIVIDUAL "THANK YOU" LETTERS EVEN IF THEY SAT DOWN FROM NOW UNTIL NEXT CHRISTMAS TO TACKLE THE TASK. SO THEY HOPE YOU'LL ACCEPT THIS WAY OF REACHING ALL OF YOU IN ONE GO AND THEY WANT YOU TO KNOW THAT THEY REALLY GOT A KICK OUT OF GOING THROUGH THE HUGE MOUNTAINS OF CARDS WHICH CAME IN FROM SO MANY DIFFERENT PARTS OF THE WORLD.

On behalf of Zak, Ringo says a special "Thank You" to the many Beatle People who sent baby toys and all sorts of beautiful pieces of clothing. And as for all of us at the Club Headquarters—well, you've been more generous than ever with your gifts for us and we'll still be breaking into stored-up boxes of chocolates and candy at the end of January!

Now the OUTGOING mail. I do hope every club member received this year's Christmas Record before the holiday week-end. I know most of you did, thanks to the quick-fire mailing operation and the help of the G.P.O., because I've already got a whole file full of letters from Beatle People who say they like the 1966 effort even better than the three previous discs.

If YOUR disc arrived at the last minute before Christmas I should explain that the first copies of the record were not ready for mailing until the middle of December—partly because of this year's very special full-colour sleeve with its painting by Paul on the front. Colour printing takes a bit longer than black-and-white but I'm sure you agree it was more than worthwhile. Paul's great design is an additional souvenir in its own right!

In answer to loads of queries, I should tell you that the entire script for PANTOMIME: "EVERYWHERE IT'S CHRISTMAS" (which, for those readers who are not club members, is the title the boys gave their Christmas Record) was written specially for the

occasion. And that includes the two little songs "Everywhere It's Christmas" and "Please Don't Bring Your Banjo Back". All the sound effects were done "on the spot"—in the sequence called "Felpin Mansions" where Ringo plays The Butler, Ringo himself made all the foot-step noises by dashing to and fro down the passage outside the recording studio! Those who asked if George Martin was the pianist will be interested to know that although George was at the session acting as producer it was Paul who played piano throughout PANTOMIME.

QUICKIE POINTS FROM THIS MONTH'S MAIL . . . Since the last time we published a list of Area Secretaries there have been quite a few changes. So in the February issue of THE BEATLES MONTHLY BOOK there will be complete lists showing all current Area Secretaries for the U.K. plus addresses of all Overseas Club Branches. . . . Beatle Person STEPHEN COOPER wrote to tell us that he and some friends had formed a group and he wondered if we'd help by suggesting some names. The average age of his personnel is 14. We sent some ideas and they chose THE FORUM. All the boys are Club Members so watch for that name, won't you—we wish The Forum well in '67! . . . Of all the letters I read in the weeks before Christmas the one which moved me most came from Beatle Person ROBIN SKELLS of Kyre Park House Spastic Centre at Tenbury Wells in Worcs. He typed his letter to The Beatles with his head because Robin cannot walk or use his hands.

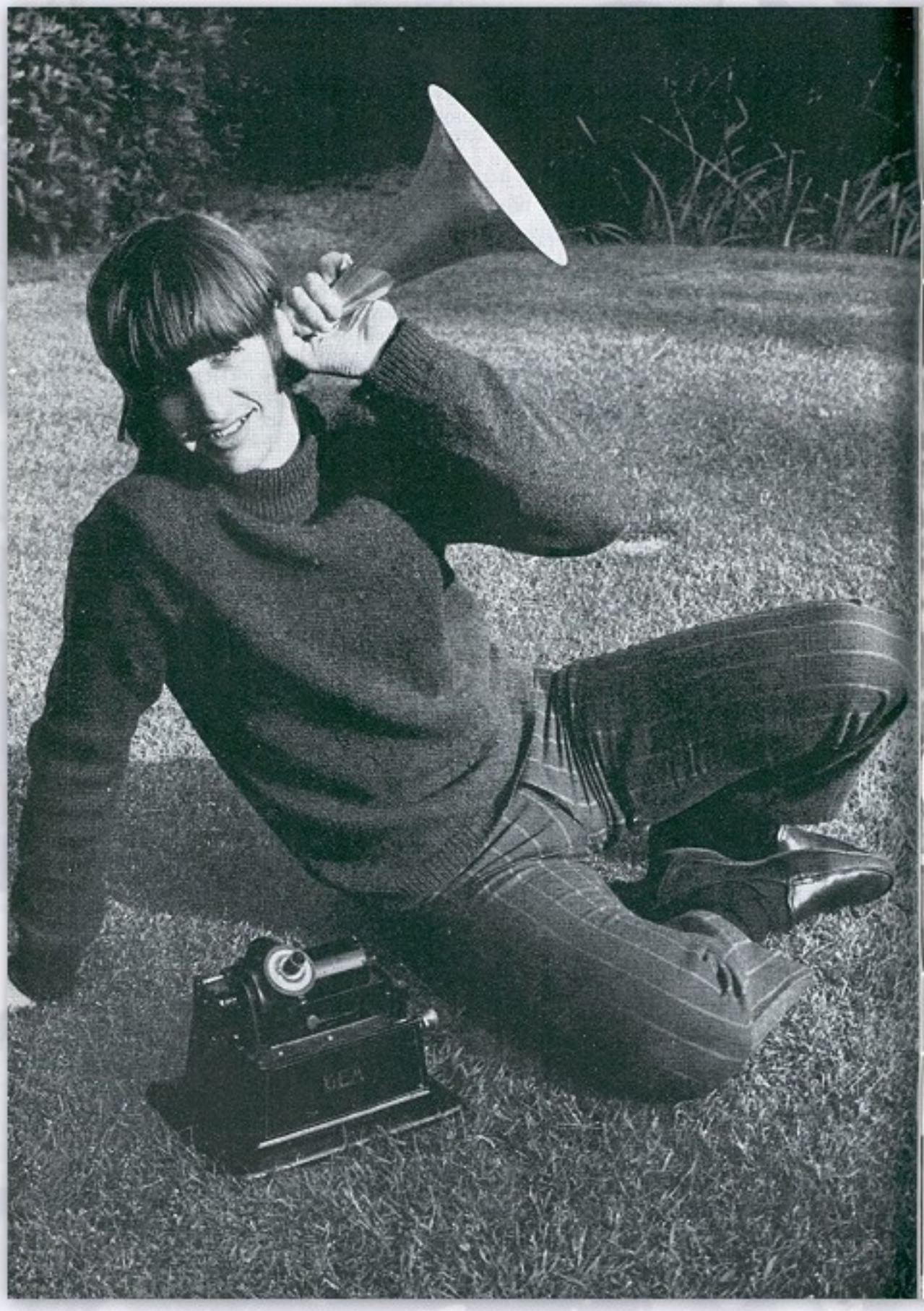
Next month's Newsletter page will be by Anne and I'll be back here in the March issue.

Until then TARRAH FOR NOW,

Freda Kelly

Joint National Secretary of The Official Beatles Fan Club.

Mal Evans gives Paul a light for his ciggy.



BEATLES TALK

Recorded press conference excerpts transcribed in question and answer form by Frederick James

Q.: Have you ever considered discontinuing your performances and just keeping on your writing activities?

***PAUL:** Well, when we're 80 we won't be performing but we may be writing. If someone will hold the pen steady for us.*

***GEORGE:** It's not a matter of discontinuing performances—it's more a matter of spending much more time on recording and, of course, writing. In 1967 recording will be the most important thing from our point of view so we're sure to spend a lot of extra time concentrating on that.*

Q.: Does that mean there's no truth in the rumours that The Beatles are disbanding?

***JOHN:** Just because I went off to do the film all these rumours got out of proportion. I'm not going to say I won't do other things on my own. And the others will do the same when they want to. But that need not affect The Beatles. No, we're not disbanding.*

Q.: You always make a Christmas record for your fan club members. This latest one was a bit different and you worked from a professional script. Who wrote that for you?

***RINGO:** Professional? How about that! No, nobody wrote it for us. We worked it out between us. Paul did the most work on it. He thought up the "Pantomime" title and the two song things.*

***PAUL:** The thing is we'd done three previous fan club records and we thought it was time we had an entirely new approach.*

Q.: Was the drawing on the "Pantomime" record cover really an original McCartney design, Paul?

***PAUL:** I drew it myself if that's what you mean. There's a sort of funny pantomime horse in the design if you look closely. Well, I can see one there if you can't!*

Q.: Do parents lead their children the wrong way?

***PAUL:** There's just a big gap between the generations which, somehow, has to be bridged. I don't think most children think of their parents as fellow human beings until they're 16, or older. Then they realise their parents are just people like them and not some sort of great big giants to be feared.*

Q.: Whose idea was "Tomorrow Never Knows"?

***PAUL:** The song was John's idea but we all had a bash at it.*

Q.: What do you think of mini-skirts and do you think they'll go higher?

***PAUL:** I like mini-skirts, I think they're fine. In Victorian times people were ashamed to show their ankles—now it's gone a bit higher. It may even go higher still. Whoopee!!!*

Q.: Some of your fans would prefer you tried some more of the very simple songs like "Please, Please Me" or "I Want To Hold Your Hand". Are you determined to stick to your guns and go all "way-out"?

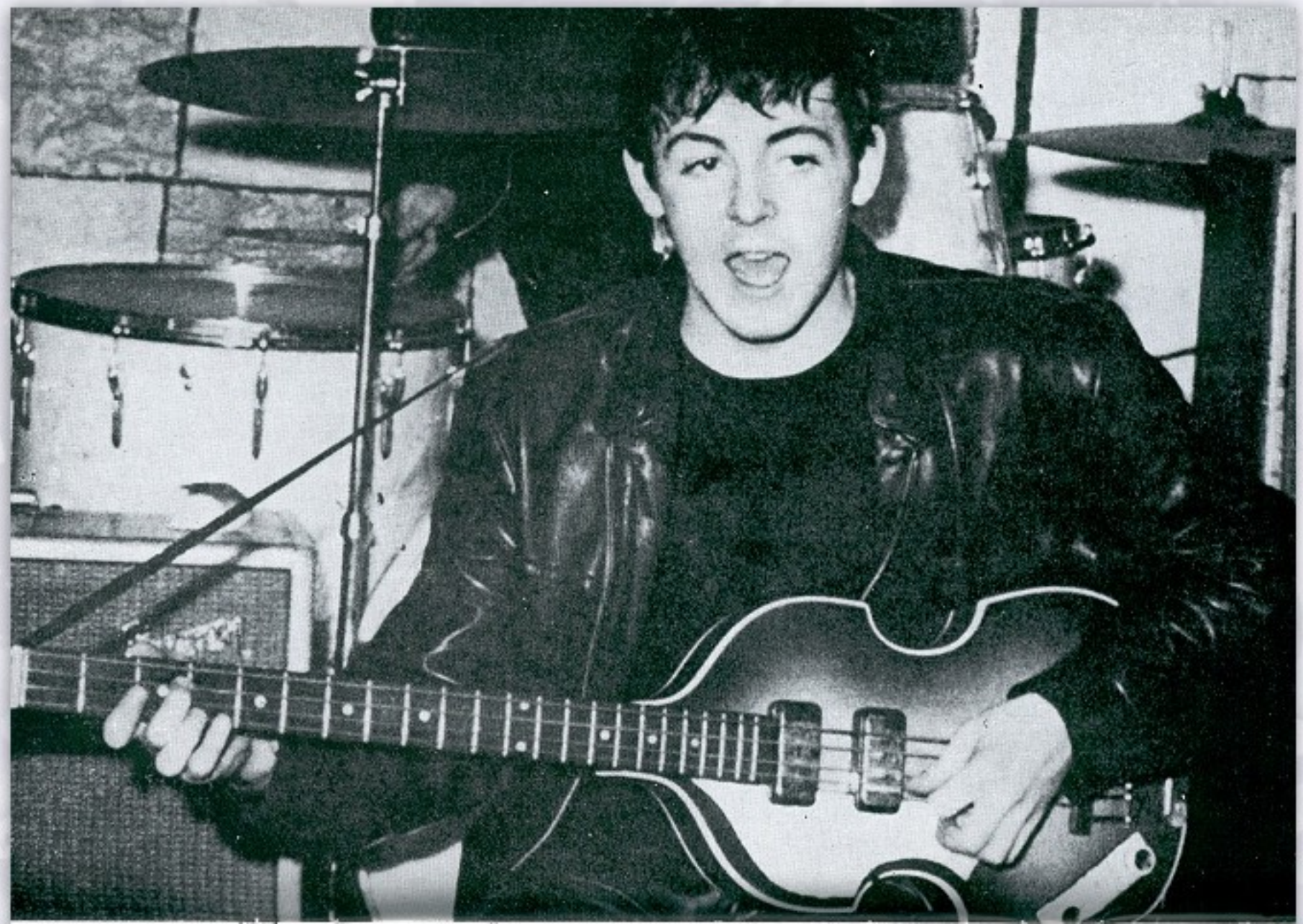
***JOHN:** "Yellow Submarine" was a simple song but we spent much more time on it than we did on "Please, Please Me". We're not being complicated for the sake of it. It's progress, expansion, experiments—all looking for something new, that's all.*

Q.: Until you brought out the "Collection of Oldies" album nobody in Britain had been able to buy your recording of "Bad Boy". Don't you think it should go on a single?

***RINGO:** Not at this stage it shouldn't. It's an "Oldie". We made "Bad Boy" in the first half of 1965. It wouldn't be fair to put that out in 1967 as a single. So it went with fifteen other "Oldies" on an LP.*

Q.: George, what's your personal ambition for the New Year?

***GEORGE:** Personally, or speaking for the group? Well, I suppose it's the same thing really if we're talking about work. I just want to find out more and do things better than I did them last year. Everything from playing the guitar to appreciating artistic things.*



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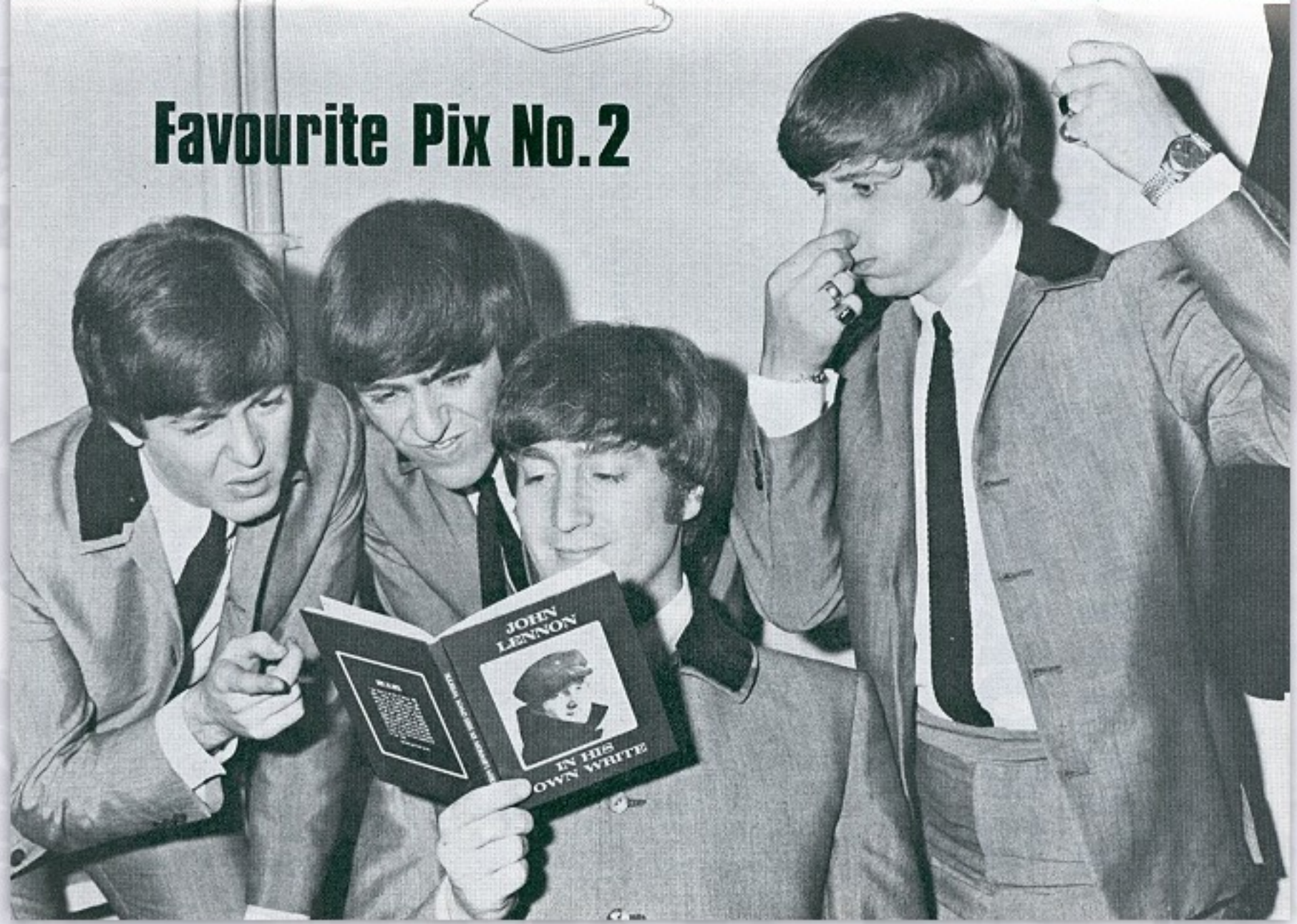


VISITING GEORGE

Long before the others got down to searching for that very special permanent pad, George bought himself a house near Esher in Surrey. Not so much a house, as a long rambling, white-walled bungalow and an exclusive way of life.

From it George regularly commutes along the A3, to recording sessions, London Airport, and all the other favourite Harrison haunts. Let's go visiting George.

You drive to Esher, turn off at the crossroads and after a few lefts and rights end up in a private road. Half a mile along is George's house. Immediately you enter through the massive wooden gate in one corner, you find yourself enclosed by a gigantic square, made up on three sides by a 12-ft. high brick wall and on the fourth one by a massive hedge of fir trees. You turn right once you're inside, drive along the gravel path, passing the flower bed on the right until you reach the opposite corner, where George and Patti park their cars in front of the double garage.

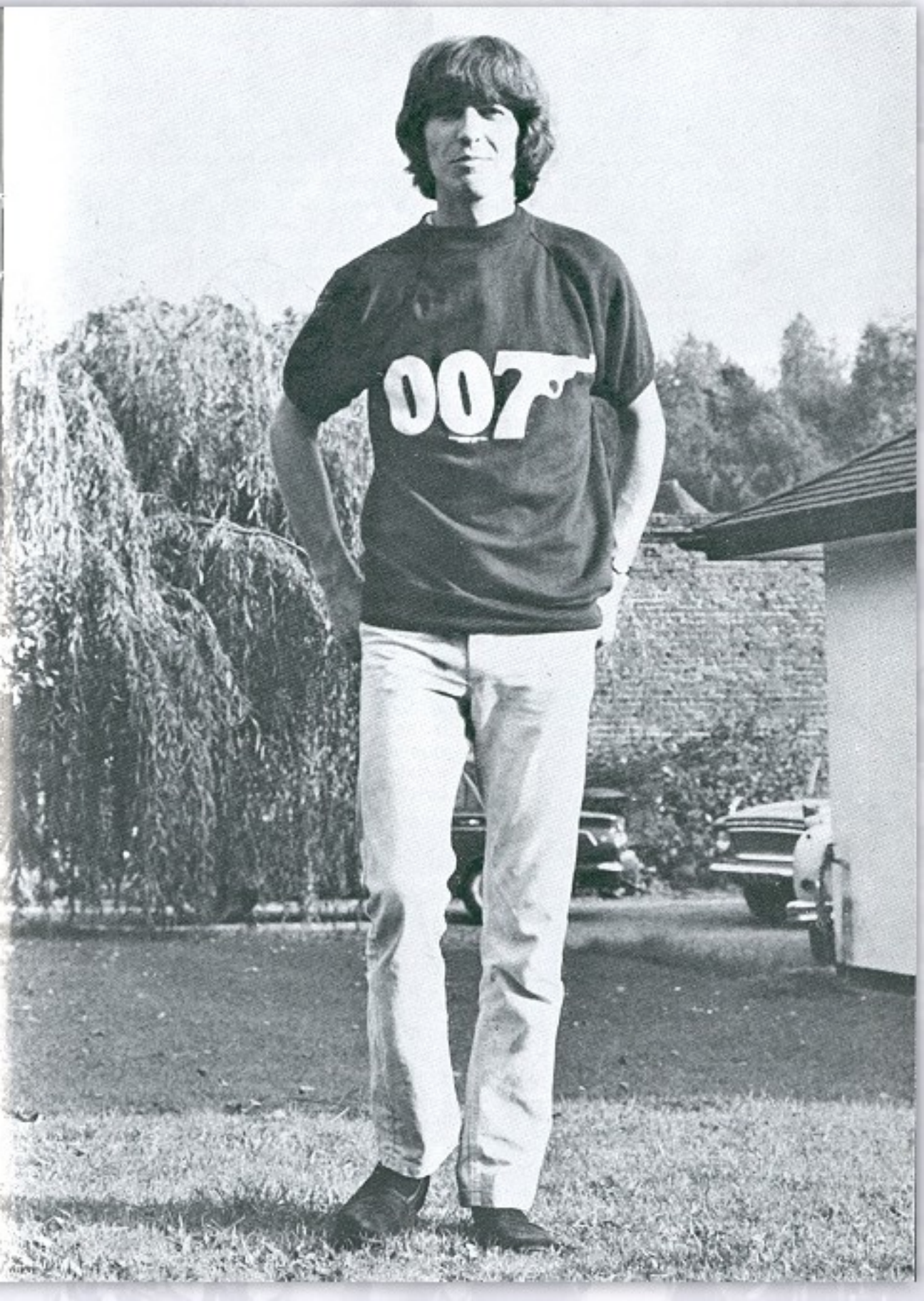
The house stands in the centre of the plot and is mostly surrounded by cool green grass. I imagine that the high brick wall originally surrounded the kitchen garden of the big old house near by, where Queen Victoria is reputed to have lived. It really is massive and seems to be a couple of feet thick in places. It's got alcoves, odd doors and lots of other mysterious ins and outs. The surface is pitted with nail holes, where many gardeners have tied up climbing plants over the centuries.

If ever there was a war, I'm sure George could hold out for at least three weeks inside his fortress. That is as long as nobody comes in from the South, because, as I said before, that fence just consists of a very thick row of fir trees.

SWIMMING POOL

Behind the house is George's swimming pool (we showed you a picture of George sitting on the diving board in this year's Christmas Extra) which George told me he designed himself. It's got everything, including changing rooms just in front of the fir tree hedge, and a reproduction of one of John's drawings in marble mosaic. (We'll be showing you a picture of that in the next issue). George likes popping in and out of the water whenever he feels hot and told me that if the weather's nice, he'll go in several times a day. There are stone pathways completely surrounding the pool and it's George's favourite place for eating tea and sandwiches.

In one corner is a massive weeping willow. You will remember that one of the photographs taken of George and Patti together and reproduced in a national magazine, showed them under a willow tree. Well, that's where it was taken. Next to it is an old apple tree, which actually produces some apples, and near the apple tree are several spiky, sisal plants. George very kindly gave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us tea on the stone terrace by the swimming pool and afterwards we went into the house.

As you come in from the swimming pool, you pass through the kitchen which really is something else. Beautifully modern, with every single convenience known to ease the work of the housewife. It really is the kitchen that everyone's Mum ever dreamt of having.

The drawing room is dominated by a big black leather couch, the walls are white and there is a beautiful wall unit taking up one complete corner, with books, magazines and all sorts of knick-knacks.

OLD AND NEW

George and Patti are obviously not afraid to mix the old with the new, and they have many bits and pieces of Georgian design, as well as plenty of modern furniture. Apart from that massive, black sofa in the drawing room, there's also a bowl-type wicker-work chair (again we'll show you a picture of this next month) and a very attractive Minster stone fireplace, with a small clock and hour-glass perched on the top. We've already showed you a picture of George's miniature record player. An old-type one, with the big horn, like you see on old "His Master's Voice" labels. And perched on top of the coffee table, is a miniature white piano.

In the corner, opposite the wall unit, is an old wooden rocking chair. The room is obviously George's favourite "sitting and thinking place" and I got the impression that he sits on that sofa and works out his songs whenever he has an hour to spare.

George took us through the rest of the house, showed us the dining room, where he and Patti entertain their friends, his music-room, which has one wall covered with the famous Harrison guitars, his collection of Indian instruments and a small jukebox standing just by the door. I looked at the titles on the jukebox and there were very few Beatle songs amongst them. The Beach Boys, Mamas and Papas, Lovin' Spoonful, the Stones were all well represented.

The main bedroom is a very lovely room, facing the East, which means that the sun's rays pour into it in the morning. There's a delightful brass bedstead and white lace cover on the bed.

UNUSUAL PIC

The Beatles don't collect pin-up photographs of themselves, but love anything a bit off-beat. In the spare bedroom, next to George and Patti's, there's a massive 6-ft. high photograph of George, propped up against a wall, looking as though he's about to hit somebody. George thinks he's getting a bit tired of it, though, and might throw it out.

George's home is not a mansion, but it fills all of his needs. He has always shown that he has a mind of his own, which can be made up quickly and decisively, and he's absolutely certain of what he wants. In 1964 he wanted this house and, having seen it, I know why.

1966 CHRISTMAS EXTRA

16 PAGES OF FULL COLOUR

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Who's this coming up through a hole in the floor? An unusual pic of Paul McCartney taken backstage. ⇨

Dear Beatles (especially Paul),
Whilst doing—or supposed to be—
My Latin homework after tea,
My eyes wandered, started to review
My bedroom gallery: pics of you.
(Mum says: "Those pics must come down soon,
They spoil the look of your bedroom".
But loyal to you I am, is me
So naturally I disagree!)
I noticed that two pics of Paul
Were so positioned on my wall,
In both a 'phone held by his ear,
That he was talking to himself it did appear.
On one of John, a haughty pose,
I've spilt some glue upon his nose!
John, don't get mad, there's nothing meant:
I did it quite by accident,
When putting up a pic of Paul
Above your picture on the wall;
But Paul looks quite convulsed with glee
To see you, John, stare down at me
With such a posh, disgusted air
As if to say "How could you dare
Submerge this precious nose of mine
In sloshy, sticky, gluey slime!"
Now often on a rainy night
I come home in the fading light
Laden with books—homework galore
And I start wishing more and more
That I was not alive but dead:
The Christmas exams loom ahead.
For comfort then, I turn to Paul,
Most sympathetic one of all,
And gaze into his hazel eyes,
Smothering the poor lad with kisses and sighs.
I love this picture, dote on it
But wish it wasn't just a pic!
Contradicting this one of Paul McC.
There's a picture of the other three
In which they're laughing, counting money
I shout "What d'you think's so flippin' funny!
Here's me working, slaving away
And you just laugh and count your pay!"
But, even so, I love you all;
I need one more pic for my wall:
A special pic from you to me
To go down in my history!
(Hint, hint.)

Loads of love,
Carole Brocklehurst,
Cheshire.

P.S. Is it true you're coming to Manchester for Christmas show? If so, I'll be seeing you! (If Mum will let me go!).

Dear Beatles, especially Paul,

This is the second letter I have written to you on this subject, but I, like many other fans am very worried. My question is short:

Are you giving up and going your own ways? I keep telling myself it is just reporter's gossip, but I know you can tell me the answer. Please think hard, DO NOT break up please, your fans do not want you to break up.

A Loving Fan,
Francesca Fletcher,
146 Canterbury Road,
Ashford, Kent.

Paul replies:—

Some reporters have been talking about us breaking up ever since we became well known. If and when it ever does happen we'll let you know alright.

Dear John,

Yesterday, we visited the home of a relative and I was quite surprised to see a certain picture on her kitchen wall.

It was a picture of a funny old man with long beard, thick lensed glasses and felt hat. Between his teeth was a red rose.

I thought for sure it was you in costume from "Help!". My children agreed that it was indeed our John. However, we had a mild argument about the picture with our hostess saying, no this man is not a Beatle.

Did you ever pose for a picture in the costume with a rose clenched between your teeth? You better say yes, because I'm never wrong when it comes to Beatles.

I sure hope you'll answer this question for me.

Loads of love to all four of you,
Donna Houston,
Rt. 1, Kasson,
Minn., U.S.A.

P.S.—Lots of luck to you, Paul, George and Ringo in all your new endeavours.

John replies:—

You're very right Donna, I did have a photo like that taken in the garden of my home.

JOHN IS FAB!

Dear Beatles (especially John),

I'd just like to say that "The Beatles Monthly Xmas Extra" is fantastic. I love it, and my sister tried the True or False page out on me and guess what? I got every question right. That's cos I don't think about anything only BEATLES, BEATLES,

BEATLES, all the time.
You're on my mind just about every minute of the day 'cos I LOVE you with all my heart.
All my Beatle loving,
from a Lennon maniac,
Linda Walker,
35 Rosemount Avenue,
Elland,
Yorkshire.
P.S.—Give Cyn and Julian my love, I think they're great.

BEATLE TONIC JINGLE ..

When you've a headache, backache or flu',
When you're bored with nothing to do,
Don't sit and frown, here's what to do,
Let the Beatles sing for you.

They can cure what pills cannot,
Four a day and you're on top,
Guaranteed to give you a go,
Feel full of life from head to toe.

Wake up on a Monday morning,
Your eyes won't open nor can you stop yawning,
You grope across to your radio,
The Beatles sing and away you go.

All at once you're bright and gay,
They give you energy that will last all day,
Paul, John, George and Ringo too,
Beatle tonic works wonders for you.
Margaret Redfern,
9 Low Road,
Middleton,
near Morecambe and Heysham,
Lancashire.

Dear George,
I made up this poem after reading that you'd been out in India, for a holiday, hope you like it:—
Out in Bombay on a second honeymoon,
Pattie is the bride and George is the groom.
When in India do as the Indians do,
So George learnt the sitar and did the yoga too.

"Here, there and everywhere" George has been,
Travelled by plane and via a "Yellow Submarine",
But for a "Good-Day Sunshine" India is the place,
And so George once more packed his suit-case.
George is now learning to be an expert sitarist,
And soon he'll be as good as he is a guitarist.
Maybe on a future Beatle LP,
We'll hear a sonata on the sitar by George in G.
Lots of love to you all, especially to you, George.
Gwyneth Evans,
45 Bryngurly Road,
Hendy,
Pontardulais, Nr. Swansea,
Glamorgan,
South Wales.

George replies:—
Thanks for the poem Gwyneth. I just hope you're right and that I do learn to play the sitar well enough.

Dear Ringo,
On pages 16 and 17 in Beatles Book No. 38, what is written on the medal on the cap you are putting on? I think they are Japanese, for looking at the picture, I found one letter "y", a Japanese one called "to". Isn't it?
I've heard you have a dog. I wonder what kind of dog he is. Could you tell me? I have once heard from my friend that the dogs becomes to look like their master. If it is true, he must have a big nose and blue eyes!
All my love always,
Keiko Inui,
943 Ininami-sanboku,
Nangoku City,
Kochi-ken,
Japan.

Ringo replies:—
You'd know far more about it than I do. I thought it was Chinese but if you say it's Japanese I'll take your word for it. Yes, I have three dogs, Daisy, Donovan and Tiger.

Dear Beatles (especially Paul),
While Donovan was recording "Mellow Yellow", were John, George and Ringo in the studio? I know you were there because you are the one that whispers on the record. One thing though, I can't understand what you are saying.
The "Revolver" LP is the best yet. I hope that you and the boys have a new album and/or single out real soon. It's got to be good.
Good luck,
X love X,
Cheryl Benedum,
612 N. Jackson,
Lima,
Ohio 45801,
U.S.A.
P.S. to John—I hope all of your hair grows out real soon. You look great in short hair, but I prefer the long style.

BEHIND THE SPOTLIGHT

TWO YEARS AGO

by Billy Shepherd and Johnny Dean

As January, 1965, came in, the Beatles were in their old familiar positions . . . top of the charts ("I Feel Fine") and the key talking point of the nation via their jam-packed "Christmas Show", which ran for three weeks at the Odeon Cinema, Hammersmith. Pictures of the lads, dressed in Eskimo gear for one sketch in which they met Abominable Snowman Jimmy Savile, flashed through the pages of even the most august newspapers in the land.

SELL OUT

What a show that was at Hammersmith. It was a sell-out success right from the moment the box-office opened. It had some of the spirit of pantomime but any friend of the Beatles knew that they would never stick to anything remotely traditional.

They threatened the safety of the theatre roof by causing ear-piercing cheers every time a Beatle arm or leg or head appeared in one of the sketches. And what's more the supporting bill was exceptionally strong . . . Freddie and the Dreamers, the Mike Cotton Sound, Sounds Incorporated, Brian Epstein's then new balladeer Mike Haslam, the Yardbirds and Elkie Brooks who was in such devastating form that if the Beatles hadn't been in top nick she would have landed the honours. Poor Elkie, who fast became a favourite with the Beatles, has, incidentally had a lot of throat trouble in recent months—otherwise we're sure she'd be right up there in the popularity polls.

The Beatles' act? Well, for collectors of Beatle lore, they did "I'm a Loser", which John tackled on a Bob Dylan kick; "Baby's In Black"; "Everybody's Tryin' To Be My Baby"; Ringo stepped vocally forward for "Honey Don't"; "I Feel Fine"; She's A Woman"; "A Hard Day's Night"—and elsewhere in the show the inevitable "Twist and Shout" and "Long Tall Sally".

If the Beatles did well, the ticket touts did better. They were flogging ten shilling seats for four times that amount. Hammersmith has never since seen so much action over such a long time.

It was the Beatles' second dabble at a lengthy Christmas show. And as we now hear about the criticised "shortage" of Beatle live shows, we also think on what would have happened at Hammersmith had that show gone on, like a West End production, for as long as there was an audience willing to pay to go in. That Christmas show of 1964 would probably have run right through the year until Brian Epstein was forced to change the title to "Beatle Christmas Show 1965".

SUPREMACY

Actually though, the Beatle supremacy was better underlined in this way. During 1964, they'd been top of the charts for a total of fourteen weeks through the year. They couldn't help laughing at the fact that second best in this particular list was their old mate from the days of the Cavern, Cilla Black.

Backstage at the Hammersmith Odeon was, as they say, somethin' else. Never, said the management, have there been so many

A pic taken backstage at the Hammersmith Odeon two years ago, when the Beatles were appearing in their annual Christmas show. Here you see Ringo handing a set of drumsticks to Canadian D-J Dave Boxer.

potential gate-crashers. Old friends of the Beatles managed to get through . . . but the stage-door screening was done with the same ruthlessness as if organised by M.I.5. John established a new criterion for party acceptances: "How many people are going to be there that we haven't met before?" he asked. He was in very much a festive meeting-new-people mood.

We remember Ringo engulfed in an enormous woollen sweater with head- and arm-holes for two persons, and four giant initials "P, R, J, G" all over the massive chest. A fan sent it to the boys from Sweden. True to form, the boys wore it in an ad-libbed routine on stage that very night. Cynthia Lennon was in much demand, being pumped about how she's spent Christmas with John. "Very quietly," said she. "We just exchanged a few novelty presents and John had a good rest."

THEY'RE UNIQUE

Brian Epstein was often there, still looking very pleased at the tremendous audience reaction to his "boys". A few journalists asked him, formally, how long he felt the Beatles could go on at this level of popularity. He shrugged, stretched his arms open wide, said: "They are unique. They have such distinctive personalities that I can't see any individual Beatle ever losing his appeal. But as a group? Well, I'd say at least two or three years right at the very top. After that, I'm convinced they each have magnificent careers in films."

Towards the end of the Hammersmith show, the boys were out at parties most evenings after the programme. Often Brian Epstein drove them himself in his new Bentley Continental. Ringo was the keenest dancer at all parties, showing astonishing agility in the latest crazes, despite admitting himself to be "dead knocked out with tiredness".

But as January, 1965, came slowly to a halt, there was a lot of urgency for John and Paul, who had to complete the songs for the upcoming film. John actually afterwards nipped off for a ski-ing holiday in the Alps with Cynthia and recording manager George Martin. Paul stayed in London to complete HIS side of the song-writing. George also took a holiday, but Ringo decided that he'd spend a lot of time house-hunting. He said: "I've been spending a ruddy fortune on maintaining a flat in London and now I think I should find a proper pad of my own." Needless to say, estate agents fell over themselves once this little bit of information was printed in a London evening paper!

At this stage, John and George were the house-owners. Paul had bought property for his father and new stepmother, and furnished it too, but he also had thoughts of a complete new home for himself. A sartorial note from Paul at this time: "I've just bought a dead old-fashioned jacket, with wild lapels and it's black with very wide chalk pin-stripes." No need to stress, we suppose, that this sort of styling has been followed by umpteen people, including stars, throughout the land!

What everyone even remotely interested in the Beatles wanted to know was what plans they had for 1965 . . . and "remotely" interested included even the people who sold hot-dogs outside Beatle-concert theatres. And there were, even then, problems, for the boys had to go to America, had to make a film (possibly at this time even a third movie in the autumn) and they had to undertake a short European tour. They were genuinely perturbed that they might not get out round the country on a massive one-nighter scene, but as ever they had total confidence in Brian Epstein.

One surprise single out in Britain was "If I Fell" and "Tell Me Why" . . . a surprise because it comprised two L.P. tracks previously issued as a single only for overseas markets. But dealers had specially imported it for British fans . . . so EMI capitulated and it picked up substantial fan-following even among those who'd got it on the album.

But the boys enjoyed their short individual breaks from the business. We'll tell you why next month. . . .

Top right: Three different Beatle expressions, as Paul, George and Ringo answer Dave Boxer's questions.
Bottom right: TV time with George, Paul, Ringo, Neil, John, Griff West of Sounds Incorporated, Alf and Mal, backstage at the Odeon, Hammersmith.

FOR NO ONE

Written and Composed by **JOHN LENNON**

and **PAUL McCARTNEY**

Your day breaks, your mind aches
You find that all her words of kindness linger on
When she no longer needs you.

She wakes up, she makes up
She takes her time and doesn't feel she has to hurry
She no longer needs you.

And in her eyes you see nothing
No sign of love behind the tears
Cried FOR NO ONE
A love that should have lasted years.

You want her, you need her
And yet you don't believe her when she says her love
Is dead, you think she needs you.

And in her eyes . . . etc.

You stay home, she goes out
She says that long ago she knew some-one but now
He's gone she doesn't need him.

And in her eyes . . . etc.

Your day breaks, your mind aches
There will be times when all the things she said will fill
Your head, you won't forget her.

And in her eyes . . . etc.

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These were the very attractive Eskimo-type costumes that the Beatles wore for their Xmas '64 show. Left, John, just in the act of taking off his black suede boots and putting on his Eskimo lace-ups; and right, Paul ready to go on stage.

MAL'S PAGE

A special report by Mal Evans who went on safari with Paul

Our rendezvous was outside a theatre in Bordeaux, Tuesday evening at seven o'clock. Paul had flown out from Lydd Airport ahead of me. He arrived dead on time and we began an exciting ten-day holiday which took us down through France into Spain and on from there to Africa and the National Parks of Kenya.

PAUL'S CAR

We took it in turns to drive Paul's dark green DB6. On the journey south we just stopped when we were ready to do so, looked around until we found a decent hotel and booked ourselves in. We took time out to see the sights—Paul went mad with his movie camera and used roll after roll of film everywhere we went. We bought souvenirs from Paul's favourite type of antique shop. Before we left France he'd picked up a fantastic old oil lamp—like something out of "Aladdin"—and I collected an antique double-barrel shotgun which the border people wouldn't allow into Spain so we left it at a little café just north of the actual frontier.

Our route took us through San Sebastian, Madrid, Cordoba and Malaga to Torremolinos. The original intention was to drive East all along the coastline beside the Mediterranean and meet up with John at Almeria. But by phoning London we found that John had finished work on "How I Won The War" earlier than expected and was on his way home with Cyn and Neil!

"That's torn it," exclaimed Paul, "O.K., how about a safari as compensation?"

"Spain isn't really safari country, Paul," I replied blankly.

"No, but Kenya is!" came the prompt reply.

We sorted through maps and got in touch with our very helpful travel agency. In no time the spur-of-the-moment schedule was planned. Drive to Seville and have someone get the DB6 back to London while we flew to Madrid. Then another plane from Madrid to the city of Nairobi in Kenya. By way of Rome where we spent ten hours looking at St. Peter's and everything. And taking a sightseeing bus trip which ran all through the sort of Knotty Ash of Rome and back into the centre!

At Nairobi we were introduced to our African driver, who had this shiny big Plymouth all ready to go.

"Got a radio?" Paul asked the driver.

No radio.

"I hope you can sing then!" And we all did!

LUXURY

First stop—Tsavo National Park, with this fabulous lodge (more like a luxury hotel complete with blue pool) as our base. Some British soldiers in the bar started talking pointedly about Beatles until we joined them, Paul admitted his identity and went on to play and win a great game of poker!

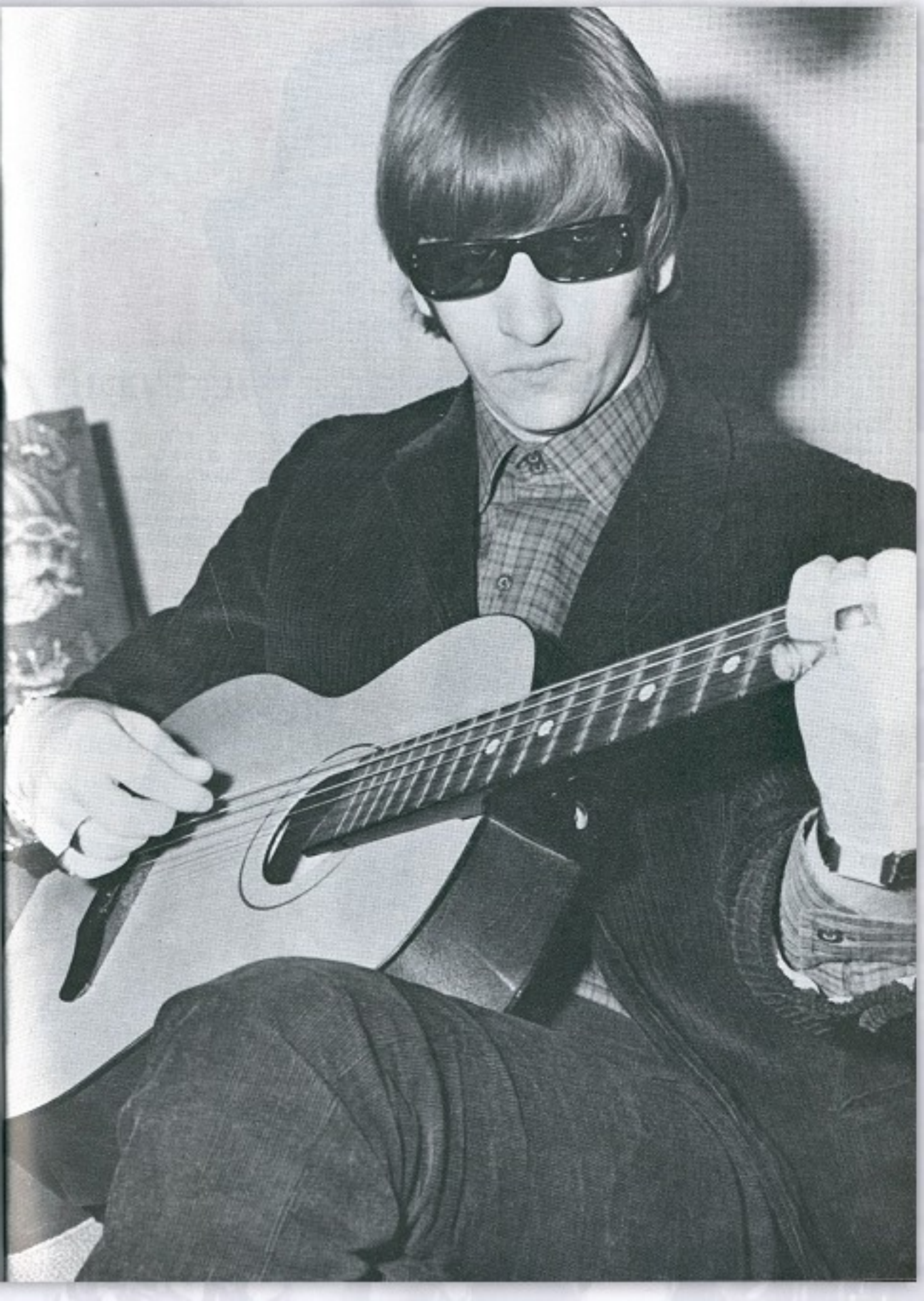
A highlight of the two days at Tsavo was a trip to the big springs and the chance to gaze through an underwater observation window and watch all these massive fish and so forth. Monkeys, elephants, nippos, alligators, deer, zebras—we saw the lot and Paul's got loads of movie to prove it.

Our next stop was a quickie visit to Ambosali Park, the least happy bit of the holiday because Paul had caught too much sun and felt really bad for a day or too. Here we were housed in individual chalet-type huts at the foot of Kilimanjaro. Driving back we were 200 yards from the huts when we came to this narrow stretch of road with high, steep banks. A whacking great elephant blocked our way. It was a bit scary because if we frightened him he could easily charge. We couldn't back up because there was another car right behind ours. And we couldn't pass—there wasn't room. Eventually, with fingers crossed, we let rip and roared past at top speed before the elephant realised what was happening!

TREETOPS HOTEL

And so, back to Nairobi and the best bit of all—our stay at the fantastic Treetops Hotel, really built in trees with massive trunks going right through the rooms! To get there we had to use a landrover—and the services of an expert hunter to guard us because this was the really wild country. The people at the Treetops were wonderful company. About 40 of us all told and it was like a big dinner party with a friendly sort of family atmosphere. On the final morning Paul and I crawled out of bed at five o'clock to film the sunrise.

One last thing—a simple memory from Nairobi. We stayed over at the YMCA before taking a Friday night flight home. I left Paul to go into the town for a few last-minute gifts. When I got back he was sitting on the grass surrounded by this "audience" of ten or twelve little kids who had a half-day school holiday. Paul got a great kick out of just chatting to them . . . now if John hadn't finished his film early those kids would never have met a very thinly disguised Beatle outside Nairobi YMCA! And I wouldn't have had the most memorable safari holiday of my life!



LUCKY DRIVER

There's one driver in Nairobi, Kenya, called Moses, who could get a big price from any of the Kenyan teenagers, to sit in the back seat of his big Plymouth car.

Yes, you're quite right, it's the car that Paul and Mal used when they went on safari. Only trouble is, if no one believes you, how do you actually prove that a Beatle used your car?

PORTRAIT OF A PRIVATE

Fan Club Secretary, Freda Kelly, says she has just received "the best Beatle portrait she's ever seen". It's a painting of John in the role of Private Gripweed and it was done by a Glamorgan club member—Beatle Person HAZEL ROLLESTON of Ashdean, St. Brides Manor, Bridgend.

Says Freda: "We're used to seeing sketches and portrait paintings in our mail and the Beatles love looking at them. But this beats anything I've seen—Hazel has managed to capture an ideal combination of Lennon and Gripweed. I'm certainly going to get it to John right away. It'll be a great souvenir of the film for him."

Good News Travels Fast

It doesn't matter how well-kept the secret is, no sooner do the boys arrive at E.M.I.'s St. John's Wood Studio to start a recording session, than the news of their arrival seems to spread around North London like wildfire. Within the space of minutes, a small crowd gathers to wait for them to come out. This can mean an exceptionally long vigil because often the boys don't finish recording until the eary hours of the morning.

WILL THEY OR WON'T THEY?

No one is quite sure yet whether George and Paul will keep growing their moustaches, or take them off. Latest news in the upper-lip saga is that George shaved his off for the start of the recent recordings and meant to keep it off. Paul still was undecided, and John quite likes the idea of growing one. We'll keep you posted as to their future shaving plans,

Left: John in the get-up that you saw him wearing for his special guest appearance in "Not Only, But Also", which was screened on BBC 2 at 9 o'clock on Boxing Day.

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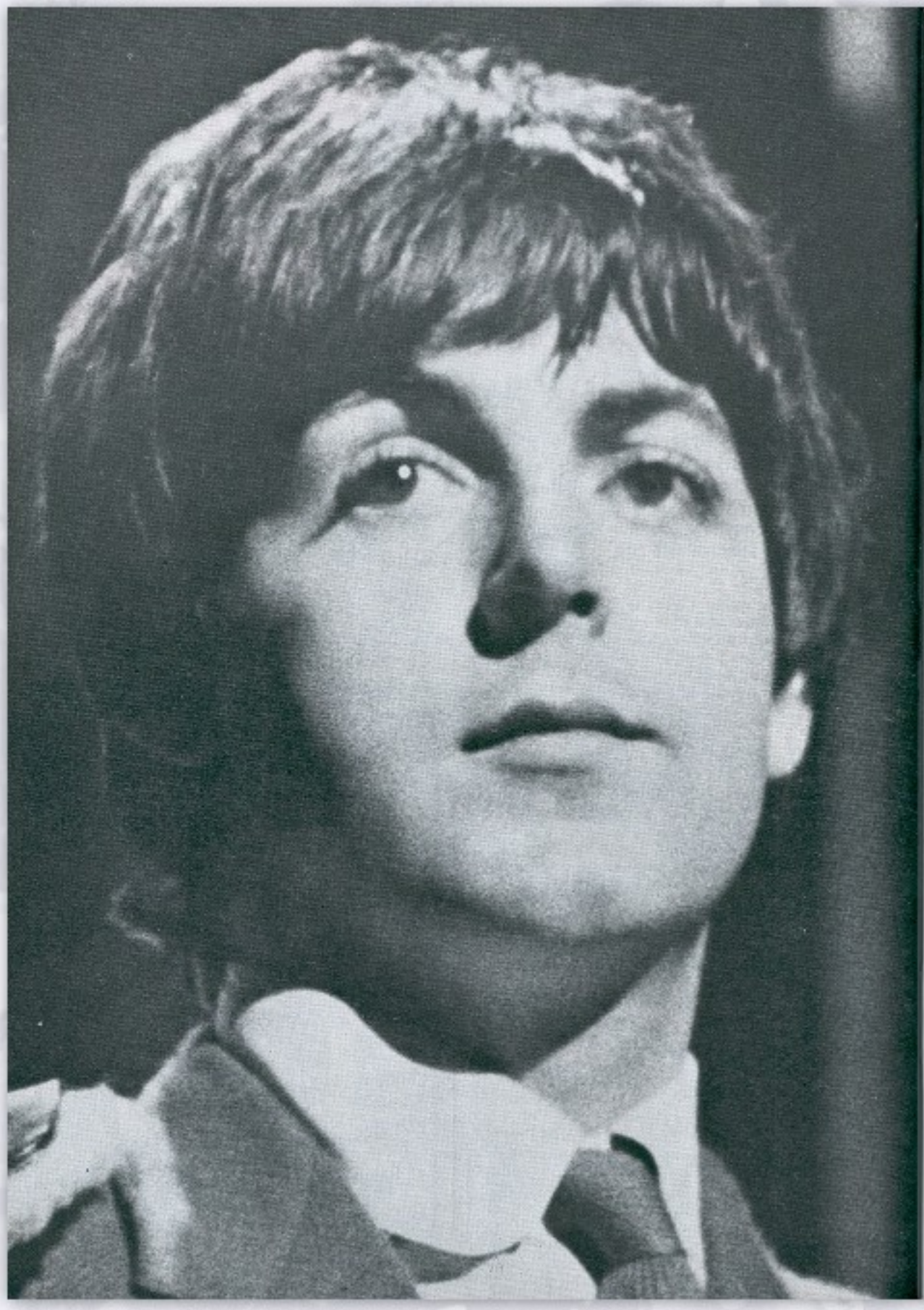

John, pictured with Peter Cook, outside a gentlemen's convenience, whilst they were shooting one of the scenes from "Not Only, But Also".

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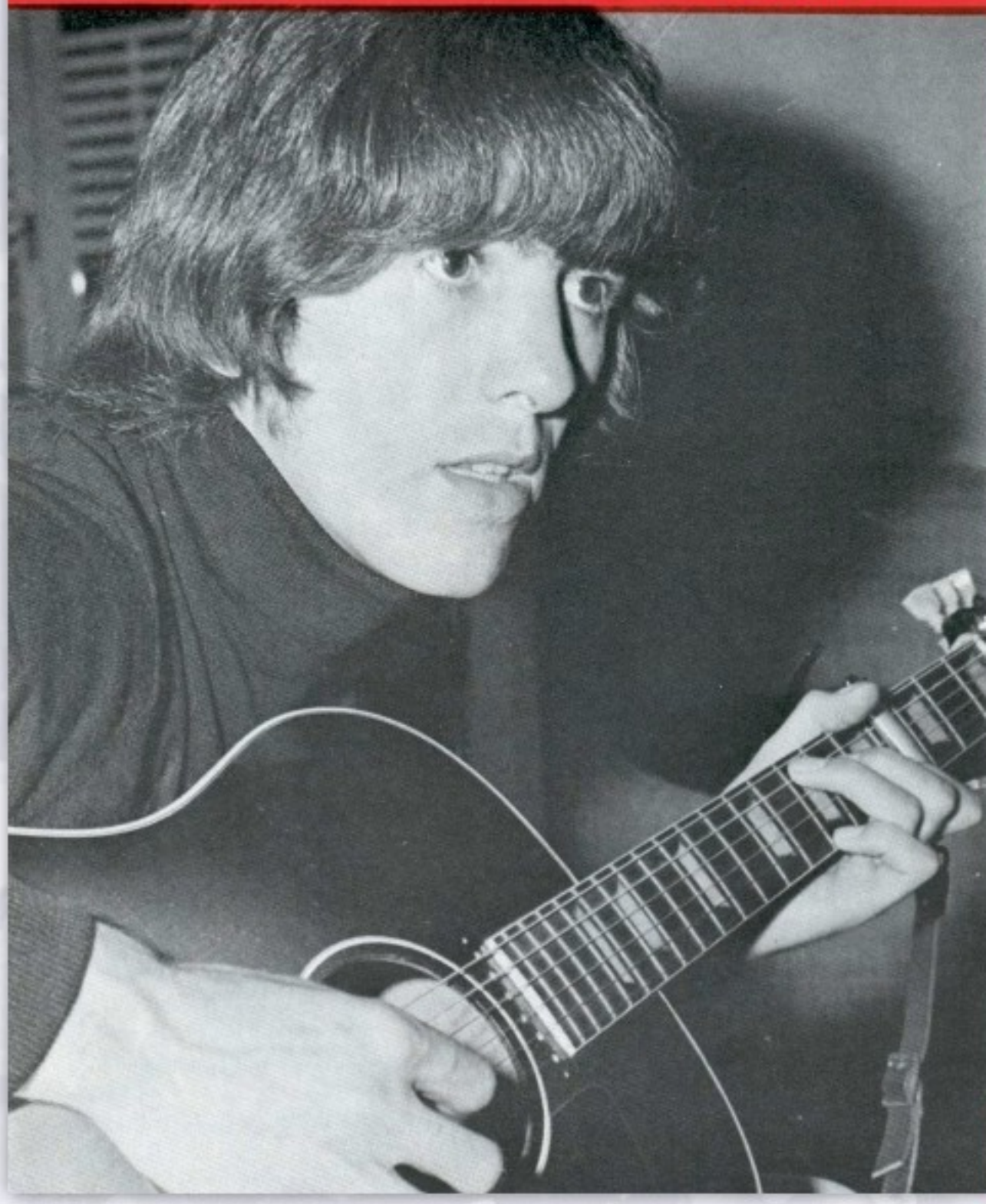
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